

PN 6120

.C5 C6

Copy 1

# Southumberland's Yule-Tide

*A Practical Community Christmas Masque  
on Traditional Lines*

IN ONE ACT

By  
C. ARTHUR COAN

Author of THE HISTORY OF AN APPEARANCE,  
THE FRAGRANT NOTE BOOK, ETC.

CAUTION: Amateurs and professionals are hereby warned that "SOUTHUMBERLAND'S YULE-TIDE," being fully protected under the copyright laws of the United States, is subject to royalty, and anyone presenting the play without consent of the author or his authorized agent will be liable to the penalties by law provided. Application for the right to produce "SOUTHUMBERLAND'S YULE-TIDE" must be made to the author at Nyack, New York, or to Samuel French, 28-30 West 38th Street, New York City.

Copyright 1920, by SAMUEL FRENCH.  
*All Rights Reserved.*

PRICE 50 CENTS.

NEW YORK:  
SAMUEL FRENCH  
Publisher  
28-30 WEST 38TH STREET

LONDON:  
SAMUEL FRENCH, LTD.  
26 SOUTHAMPTON STREET,  
STRAND







# Southumberland's Yule-Tide

*A Practical Community Christmas Masque  
on Traditional Lines*

IN ONE ACT

*Clarence*  
By  
C. ARTHUR COAN

Author of THE HISTORY OF AN APPEARANCE,  
THE FRAGRANT NOTE BOOK, ETC.

CAUTION: Amateurs and professionals are hereby warned that "SOUTHUMBERLAND'S YULE-TIDE," being fully protected under the copyright laws of the United States, is subject to royalty, and anyone presenting the play without consent of the author or his authorized agent will be liable to the penalties by law provided. Application for the right to produce "SOUTHUMBERLAND'S YULE-TIDE" must be made to the author at Nyack, New York, or to Samuel French, 28-30 West 38th Street, New York City.

Copyright 1920, by SAMUEL FRENCH.  
*All Rights Reserved.*

PRICE 50 CENTS.

NEW YORK:  
SAMUEL FRENCH  
Publisher  
28-30 WEST 38TH STREET

LONDON:  
SAMUEL FRENCH, LTD.  
26 SOUTHAMPTON STREET,  
STRAND



PN6120  
C5C6

OCT -2 1920

©Cl.D 55681

MS 7 Oct. 1920.

# Southumberland's Yule-Tide

*A Practical Community Christmas Masque  
on Traditional Lines*

---

By  
C. ARTHUR COAN

---

THE SCHEME OF THE PLAY. The scheme of the play is broader in intention than a mere stage setting of the traditional Mummers, Yule-clog and carolling, the real purpose being to create a Christmas festival in which the community shall take an active, rather than a passive part. It would seldom be found possible to drill and rehearse an entire community, or any considerable portion of a community, in any spectacle which required practice, and the plan as devised calls upon the public for nothing except that the individuals (other than the speaking parts and leaders and musicians) be properly costumed and agree to follow the verbal instructions of the group leaders, given from moment to moment during the performance.

By the careful choosing of group leaders some weeks beforehand, the creation of the groups through the active solicitation of the leaders (under the direction of the producing staff) will proceed independently of the rehearsing of the play proper. Group leaders will require one or two rehearsals,

simply to comprehend the nature of their duties, and, in a few instances, to master the lines of dialogue incident to their parts. If these leaders are energetic and tactful, the groups, with such assistance as can be given by the producing committee, can be formed and ready for the question of costumes a considerable time before the holidays.

The plot, the dialogue, the scheme for bringing in the general community as participants are, of course, an original framework, into which are woven the ancient carols, which should unquestionably be sung to their traditional music. The incidents are all such as would have occurred at the time, and several of the short stanzas used as portions of the dialogue are taken from the well-known sources of the period, including Shakespeare and, more anciently, Herrick, Wither, etc.

## STAGE PLAYERS OR PRINCIPALS

DUKE OF SOUTHUMBERLAND.....	<i>Host</i>
DUCHESS OF SOUTHUMBERLAND.....	<i>Hostess</i>
LORD HAROLD, a Noble, but a decent fellow....	<i>Son</i>
LADY EVELYN.....	<i>Daughter</i>
JOHN, LORD DECOURCEY, a Guest, in love with Lady Evelyn	
SIR HENRY BOLDMAN, Knight,	
	<i>A poor relation to the Duke</i>
LORD OF MISRULE.....	<i>Traditional</i>
OLD FATHER CHRISTMAS, St. George, the Turk, the Dragon, the Doctor, the Ne- cromancer, etc.....	<i>Mummers</i>
WILLIAM, the Castle Steward..	<i>Leading the Boar's Head Procession</i>
DAVID, Leader of the Waits.....	<i>Leader</i>



BLONDEL, Leader of the Minstrels.....*Leader*

WHITE MOUSE

GREY MOUSE

BROWN MOUSE

FARMER'S WIFE

*The Three Blind Mice Party*

SIMPLE SIMON (a Ventriloquist, if possible).....

*Punch and Judy*

AUTOLYCUS .....*Pedlar*

NORMAN, a persistent nuisance of noble birth..*Page*

HERALD

LADIES-IN-WAITING

TRUMPETER

MORRIS DANCERS

JESTER WITH TWO DROMIOS

PAGES TO MISRULE, ETC.

FOUR MEN-AT-ARMS, also two small pages to the Duchess, Waits, Minstrels, Singing Girls, Jesters, Guests, Attendants etc. (Traditionally the music of these revels was by male voices only. If female voices be desired, they can be placed as Singing Girls, or taken by selection from the Dairy Maids, etc., whose place will be on the floor.)

## GROUPS OF AUDIENCE PLAYERS

### Secondary Principals

*Role.*

*In Charge of*

SIR HENRY BOLDMAN, a Principal, but in charge of.....

*Yeomen*

ALFRED CROOK, Chief Shepherd.....

*Shepherds*

DAME CROOK.....

*Shepherdesses*

OLD HOLLYMAN.....

*Foresters*

ROBERT WILDWOOD.....

*Huntsmen*



able they, likewise, should be suitably decorated and kept free for the entrance of various parties as indicated.

Pennons or standards are placed at various points on the main floor to indicate the assembling bases for the groups as set forth, or may be borne in by the leader.

If a gallery exists, it should be separately approached if possible, and set aside for those spectators who cannot or will not enter into the community spirit by costuming as prescribed.

The middle space of the auditorium floor should be kept free of chairs, such seats as are imperatively required being placed around the walls, and a space, free even from indicative standards, should be left in the front-center for the Waits and Minstrels after they enter. Simon's Cabinet is near the center of the floor.

The stage, being in fact the dais of the Great Hall, should be treated as part of the whole with the curtain up before the doors are opened.

**COSTUMES.** Traditional Characters: The costumes of the Traditional Characters, such as St. George and the Dragon, the Doctor and the other mummers are the traditional ones for these parts, as set forth in authentic works on the subject. In the appendix will be found an outline of these costumes as compiled from the best sources.

Period Characters, such as the Duke, the Duchess, the Herald, pages, attendants, guests, etc., will be of the period of the play. Outlines for these also will be found in the appendix.

**APPENDIX.** Such matters as Punch and Judy, where the conduct of a traditional feature is entirely under the control of a single individual, have not been expanded in the text. A further explanation, however, will be found in the appendix or footnotes.

AUTHORITIES. It would be a hopeless task to attempt to list all of the authorities which have been consulted in the construction of this play. A few, however, may be mentioned as suggestive. "Poor Robin's Almanak" (1684), Herrick, Suckling, "Record of Oxford," Stowe, Hawkin's "History of Music," Bourne's "Popular Antiquities," "Ceremonies et Coutumes Religieuses de tous les peuples," Picart (1723), "Fete des Fous" (du Tilliot), "The Holidays" (N. B. Warren), and, of course, Chamber's "Book of Days"; other sources too numerous to mention.

MUSIC. By tradition, the Waits are male voices only. If it be desired to add the distaff side, a number of good voices can be selected from the spinners, the dairymaids, etc., and drilled for their parts. The carols should be sung to their traditional music, of course, and the effects can be greatly enhanced by the use of incidental music during the various movements. If a piano must be relied upon, it should be inconspicuously placed, and the pianist costumed as a Lady-in-Waiting to the Duchess, playing the harpsichord.

If a street pageant precedes the community play in the auditorium, then, on its approach to the great entrance, a Herald appears at the door and sounds a fanfare, whereupon the Man-at-arms in charge of the door opens it and the people flock in, each group being announced by the Majordomo. If no street pageant precedes the play, the Herald's horn sounds at the appointed hour. Waits remain without.

---

NOTA BENE: It will be necessary to give considerable attention to the dramatic effects to be produced by the movement from place to place of the various groups of Yeomen, Foresters, etc., but these will depend so largely upon the numbers involved and the nature of the auditorium, that no definite program can be set out which would fit all of the cases. It must, however, be clear that it will not do to have the groups remain forever stationary during the entire play.



Given a suitable amount of time for the marchers to find their groups under the standards and for the moderns not costumed to settle themselves in the gallery (or the roped-off rear of the floor, if no gallery be available), the Herald (accompanied by a Trumpeter) enters and proceeds to the dais. Trumpeter sounds three blasts commanding silence, and Herald reads:

### THE PROCLAMATION OF HIS GRACE THE DUKE

HERALD: To all of our loyal and godly folk of Southumberland. *Greeting!*

Now, as Yuletide approaches, when the souls of men turn to fellow men through Him who was born in Bethlehem, we bid you, high and low alike, to the Great Hall of our Castle of Southumberland on the Eve of Christmas, there to set aside other and temporal things and to join with us, your rightful Duke and our Lord of Misrule, fittingly to celebrate the great Nativity in the forms and after the manner by our forefathers beloved from time immemorial.

We, therefore, as the custom is, do now and hereby abdicate for the time being our sway in favor of our Lord of Misrule, whose commands, as the custom runs, should be obeyed during the revels.

Welcome, you whose faces are familiar and endeared to us. Welcome, thrice welcome, strangers within our gates. The revels are your own. Obey the Lord of Misrule.

(Signed) SOUTHUMBERLAND.

(*Retires.*)

OLD HOLLYMAN (from his place with his group): Long live our noble Duke, say I, and more, say I, God save the King.



(Shouts of "God save the King" from the group leaders.)

ALL, standing, sing, led by the group leaders:

God save our gracious King,  
Long live our noble King,  
God save the King.  
Send him victorious,  
Happy and glorious,  
Long to reign over us,  
God save the King.

CROOK (from his place, but turning toward the rear of the audience, where Simon stands): Friends all and neighbors an' I mistake not, yon (pointing at Simon) I see Simple Simon, the Punch and Judy man, with his box of dolls. Up, Simon. (Simon starts toward his closet which is set up, facing the audience, near the dais.) Up, man, and whilst we tarry for our Lords of Rule and Misrule, entertain the company with thy foolish show; though dear knows, Punch and Judy b'ain't no foolisher, Simon, than what thou be.

SIMON (halting and turning toward the Chief Shepherd): Nor yet, Punch and Judy b'aint no foolisher than thou and thy silly flocks, Shepherd.

WATERS: Right, lad, nor foolisher than none of us.

(Simon continues toward his closet.)

MAJORDOMO (raising his hand): Gently, all. Softly does it. 'Tis Christmas Eve and we come to celebrate with Peace on Earth, Good Will towards men. Let nothing hap amiss.

(Simon continues on his way, enters his closet and begins the show of Punch and Judy. The show, however, must not be continued at length, but brought to a climax after embodying briefly the traditional characters and plot of Punch and Judy, the Baby, the Evil One, etc., with the custom-

ary, and preferably ventriloquist, dialogue. (See further explanation, if necessary, in footnotes.)\*) During the performance the Page curls disrespectfully up in one of the state chairs, moves amongst the groups, tormenting them with a feather, tickling the backs of their necks, etc. Two Men-at-arms strut up to the small table near a side entrance (if there be one; otherwise, arrange accordingly). On the table, draughtsmen are set up and they commence playing, finding themselves quickly the prey of the Page and his long feather. Punch and Judy being finished, heavy pounding is heard at the door by which the Men-at-Arms are sitting, and singing is heard without. Springing to their feet, one of the Men-at-Arms overturns the draughtsmen and stoops to pick them up while the other opens the door. Enter the Waits, singing, "God Rest Ye Merry, Gentlemen," accompanied by the Minstrels. They group in the front of the Hall, near the dais.

GOD REST YE MERRY, GENTLEMEN†  
(*Traditional*)

God rest ye merry, gentlemen,  
Let nothing you dismay,  
Remember, Christ our Saviour  
Was born on Christmas Day,  
To save us all from Satan's power  
When we were gone astray.

CHORUS

Oh, tidings of comfort and joy,  
Comfort and joy.  
Oh, tidings of comfort and joy,  
Comfort and joy.

---

\*Simon will probably prefer his own version of the regular Punch and Judy dialogue. If not one may be obtained from nearly any dramatic publication house, such as could be used in shortened form.

†See appendix note on music.

In Bethlehem, in Jewry,  
This blessed Babe was born,  
And laid within a manger,  
Upon this blessed morn;  
The which His Mother Mary  
Did nothing take in scorn.  
Oh, tidings, etc.

From God, our Heavenly Father,  
A blessed Angel came  
And unto certain shepherds  
Brought tidings of the same:  
How that in Bethlehem was born  
The Son of God by Name.  
Oh, tidings, etc.

"Fear not then," said the Angel.  
"Let nothing you affright,  
This day is born a Saviour  
Of a pure Virgin bright,  
To free all those who trust in Him  
From Satan's power and might."  
Oh, tidings, etc.

The shepherds at those tidings  
Rejoiced much in mind  
And left their flocks a-feeding  
In tempest, storm and wind;  
And went to Bethlehem straightway,  
The Son of God to find.  
Oh, tidings, etc.

And when they came to Bethlehem,  
Where our dear Saviour lay,  
They found Him in a manger  
Where oxen feed on hay;  
His Mother Mary kneeling down,  
Unto the Lord did pray.  
Oh, tidings, etc.

Now to the Lord sing praises,  
All you within this place,  
And with true love and brotherhood  
Each other now embrace;  
This holy tide of Christmas  
All other doth efface.  
Oh, tidings, etc.

SIR HENRY BOLDMAN (rising, if seated, and looking toward the Page, wherever his mischief may have carried him, but who must at the cue be in sight in a given place): Young Norman. Young Norman. A truce now to thy torments. Demean thyself right seemly now, young scamp (Norman stands upright, looks the Knight in the eye, and takes on an unexpected dignity), and bear to our gracious Duke and Duchess, and to our Lord of Misrule, word from Sir Henry Boldman, Knight and their loyal vassal and cousin, that, by virtue of the general Proclamation here read and heralded, this being Christmas Eve, the company thus bidden is now assembled in the Great Hall and waits upon them to pay its due obedience.

(Page goes on his errands and Sir Henry turns to the leader of the Waits.)

SIR H.: And thou, David, the while we wait upon Southumberland's Lords, shall pass the time for us with music.

DAVID:

What sweeter musick can we bring  
Than a carol, for to sing  
The birth of this our Heavenly King?  
Awake the voice! Awake the String!  
Heart, Eare and Eye, and everything,  
Awake!

(*Herrick, 1620.*)



(Accompanied by the Minstrels, the Waits then sing, all who can joining.)

### THE FIRST NOEL\*

(*Traditional*)

The first Nowell the angel did say  
Was to certain poor shepherds in the fields as they  
lay,  
In the fields where they lay keeping their sheep,  
On a cold winter's night that was so deep.

#### CHORUS

Nowell, Nowell, Nowell, Nowell,  
Born is the King of Israel.

They looked up and saw a Star,  
Shining in the East, beyond them far,  
And to the earth it gave great light,  
And so it continued both day and night.  
Nowell, etc.

And by the light of that same star,  
Three Wisemen came from country far;  
To seek for a King was their intent,  
And to follow the Star wherever it went.  
Nowell, etc.

This Star drew nigh to the Northwest,  
O'er Bethlehem it took its rest,  
And there it did both stop and stay,  
Right over the place where Jesus lay.  
Nowell, etc.

---

\*See appendix note on music.



Then entered in those Wisemen three,  
Full reverently upon their knee,  
And offered there, in His Presence,  
Their gold, and Myrrh and frankincense.  
Nowell, etc.

Then let us all with one accord,  
Sing praises to our Heavenly Lord,  
That hath made Heaven and earth of nought,  
And with His Blood mankind hath bought.  
Nowell, etc.

(While the carol is being finished the Duke and Duchess, Young Lord Harold, Lady Evelyn, Lord De Courcey, their guests and attendants enter the dais from the door at the back. Business of settling down, the Duke and Duchess taking the State Chairs and the rest on stools and settles. Lord De Courcey makes love to the Lady Evelyn, and the others, except the Duke and Duchess, who converse together, engage in brief amusements as cat's-cradle, etc., while the pernicious Page finds multiple victims for his torments.)

As they come into view—

OLD HOLLYMAN: Southumberlands, Friends and Strangers. Again I say, "Long Live our Noble Duke and His Duchess."

ALL: Here. Here. Here.

(Led by the group leaders, all make obeisance. The men bow, awkwardly, while the women courtesy. The outdoor men pull their forelocks. The Duke and Duchess smile and nod, without rising.)

The stage pantomime of amusements, converse and love-making, interrupted by the torments of the unspeakable Page, continue briefly and are interrupted by tramp of feet and noises at the main door.

MAN-AT-ARMS (at the great door) : Room, room, I say, for the most potent Lord of Misrule.

(Incidental music, during which enter the Lord of Misrule, borne in his Chair of State up the main aisle. All the groups on the floor make obeisance. Lord of Misrule smiles and nods carelessly to right and left as he is carried toward the dais, his Jester backing, bowing and scraping before him and his pages holding the fringe of his cloak. Arrived at the dais, the Chair is set down with the Lord of Misrule facing the audience.)

LORD OF M. :

Saint Francis and Saint Benedight,  
 Blesse this house from wicked wight,  
 From the night-mare and the goblin  
 That is hight (named) Good Fellow Robin.  
 Keep it from all evil spirits,  
 Fairies, weezels, rats and ferrets,  
 From this evening's curfew time  
 To the morrow's early "prime."

(*Cartwright—ancient.*)

YOUNG LORD HAROLD (stepping forward on dais) : Hail! Hail! To the Lord of Misrule.

LORD OF M. : Hail us no hails, Merry Lord. We misrule for a day and then, like your hail, pass quickly away. Salute, however, our sacred left hand. (Harold kisses hand.) Now let joy be unconfined.

DE COURCEY (approaching Misrule and making his obeisance) : Honor and happiness to the Lord of Misrule. May thy short reign be a fiery one.

LORD OF M. : Well spoke, My Lordlet. Fiery would we have it; and where, then, is our Yule-clog to make it fiery?

MAJORDOMO (as noise of the approach of the Foresters is heard without) : The Yule-clog, lads. Bring in the Yule-clog.

LORD OF M.:

Come, bring with a noise,  
 My merrie, merrie boys,  
 The Christmas clog to the firing;  
 While our good Dame, she  
 Bids you all be free,  
 And drink to your hearts' desiring.

(Yule party, consisting of Foresters, five or six of which have been rehearsed for the purpose, enter at the great door bearing the Yule-clog, another bears the brand from the previous year, carefully preserved to fire the new wood, others holly and mistletoe, another the Yule candle. They proceed up the main aisle to the fireplace. Waits sing "Welcome, Yule.")

### WELCOME, YULE\*

Welcome be thou Heavenly King,  
 Welcome, born on this morning,  
 Welcome to Whom we shall sing,  
 Welcome, Yule.

Welcome be ye, Stephen and John,†  
 Welcome Innocents, every one,  
 Welcome Thomas Martyr, one.  
 Welcome, Yule.

---

\*The words of this carol are traditional and date from the time of Henry VI. It may be found in the Sloan Manuscript collection and is referred to in THE BOOK OF DAYS as in use for the Yule-Clog procession. Nowhere, however, can any traditional musical setting be found, and it has, therefore, been set to music by the author of the book of the masque, in form befitting the other traditional carols. See appendix note on music.

†It will be remembered with interest that the saints mentioned in the old carols "Welcome Yule" and "Good King Wenseslaus" are those whose name-days occur in the holiday period: Thomas (December 21st); Stephen (December 26th); John, (December 27th); Innocents (December 28th); Twelfth Day (January 6th); Agnes (January 21st) and Candlemas or Purification (February 2nd).

Welcome be ye, good New Yeare,  
Welcome Twelfth Day, both in fere,  
Welcome Saints, loved and deare,  
Welcome, Yule.

Welcome be ye, Candlemas,  
Welcome be ye, Queen of Bliss,  
Welcome both to more or less,  
Welcome, Yule.

Welcome be ye that are here,  
Welcome all and make good cheer,  
Welcome all another yeare,  
Welcome, Yule.

(The Yule party having laid the fire, stand aside.)

LORD OF M.: Now bring the brand from last year's Yule and start the flames a-roaring, while through the chimbley, broad and wide, the smoke goes up a-pouring.

(They start the fire and foresters then exeunt to the floor of the auditorium, joining the others of their group.)

(On the dais, business of amusements, love-making, etc., as before.)

MORRIS DANCERS. Dance a Morris if there is to be one.

(Knocking at door.)

MAN-AT-ARMS (at the door): Ho, my masters. Shall we let in the Pedlar to the revels?

ALL: Yes. Yes.

LORD OF M.: Bring in the Pedlar. Let him come.

(Enter the Pedlar, pack on his shoulder. As he comes up the aisle he has samples of his goods in his hands and on his arms. These he shows teasingly to those who are near him on the floor, but refuses to stop until the dais is reached, where he approaches the Duchess, the guests, etc.)



During this passage, which should not be a hurried one up the aisle, while he flaunts his wares at the audience, he sings the song of the pedlar from "Winter's Tale."

AUTOLYCUS. (Speaks):  
Come, buy of me, come. Come buy, come buy;  
Buy, lads, or else your lassies cry;  
Come, buy.

(Continues, singing.)\*

Will you buy any tape  
Or lace for your cape,  
My dainty duck, my dear-a;  
Any silk, any thread,  
Any toys for your head,  
Of the new'st and fin'st, fin'st wear-a?  
Come to the pedlar;  
Money's a medler,  
That doth utter all men's ware-a.

WAITS. (Singing repetition of so much as seems best of the song. At its finish, while the pedlar still shows his wares to the people on the dais, an attendant approaches with dignity up the main aisle and stops midway to the dais, bowing to the Lord of Misrule. Being recognized.)

ATTENDANT: Sire, King Aper approaches.

ALL: The Boar's head. The Boar's head.

LORD OF M.: Most Noble Boar, we welcome thee. Approach.

(Enter the Boar's Head Party, Huntsmen, Steward carrying the Boar's Head. Attendants carrying a lighted candle on each side, while others carry various articles such as a flaming pudding, carvers, condiments, etc., along with the peacock, appearing through the crust of a pie, etc.)

CHIEF STEWARD sings the Boar's Head Song.\*

---

\*See appendix note on music.



STEWARD:

The Boar's Head in hand bear I,  
Bedecked with bays and rosemary,  
And I pray you, my masters, be merry.  
Quot estis in convivio.

ALL:

Caput apri defero  
Reddens laudes Domino.

STEWARD:

The Boar's Head, as I understand,  
Is the rarest dish in all this land,  
Which thus bedecked with a gay garland,  
Let us servire cantico.

ALL:

Caput apri defero  
Reddens laudes Domino.

STEWARD:

Our Steward hath provided this  
In honor of the King of Bliss,  
Which on this day to be served is  
In Reginensi Atrio.

ALL:

Caput apri defero  
Reddens laudes Domino.

(N. B. Traditionally, the English lines should be sung by the Steward, the Latin lines coming in as a chorus.)

(Arrived at the dais, the party ascend, place the Boar's Head on the table after presenting it with great formality for the inspection of the Lord of Misrule, the Duchess, the Duke, etc. After the various dishes are inspected and placed and the company of notables gather round to eat, plates of cakes and tankards should be passed to the audience if practicable. The Pedlar and the Page continue their respective business. Before himself

drawing up to the board the Duke, turning to the company, recites a portion of Wither's "Christmas Carol (1661). The following would be sufficient) :

THE DUKE:

Lo, now is come our joyful'st feast;  
Let every man be jolly;  
Eache roome with yvie leaves is drest,  
And every post with holly.  
Then wherefore in these merry days  
Should we, I pray, be dulle?  
No, let us sing our roundelays  
To make our mirth more fulle;  
And whilest thus inspired we sing,  
Let all the streets with echos ring,  
Woods and hills and everything  
Bear witness we are merry.

(Retires.)

(As he finishes, amidst cries of, "Yes, we'll merry be," the Minstrels strike up a Minuet which is performed on the dais by the castle party, after which loud pounding is heard without the door by which the Waits and Minstrels previously entered. Man-at-Arms opens the door.)

KNOCKING. (Mummers enter.)

LORD OF M.: Now, by our patron Saint, brave George, here are the Mummers ready at hand. Old Father Christmas, here is a goodly company before which to guise your "Guising," never fearing for applause.

(They advance for their play.)

OLD FATHER CHRISTMAS:

Here come I, Old Father Christmas, Christmas or  
not,

I hope Old Father Christmas will ne'er be forgot.  
Room, make room here, gallant boys, and give us  
room to rhyme,

We come to show activity upon a Christmas time.

Acting youth and acting age,  
The like was never acted on a stage;  
An' you believe not what I say (turning),  
Enter, St. George, and clear the way.

(They approach the dais, St. George leading.  
Having arrived at, or on, the dais, St. George  
speaks):

ST. GEORGE:

Here come I, St. George, the valiant man,  
With naked sword and spear in hand,  
Who fought this Dragon and brought him to  
slaughter,  
And for this won the King of Egypt's daughter.  
What man or mortal will dare to stand  
Before me with my sword in hand;  
I'll slay him and cut him as small as flies,  
And send him to Jamaica to make mince pies.

THE TURK:

Here come I, a Turkish knight;  
In Turkish land I learned to fight.  
I'll fight St. George with courage bold,  
An' his blood's hot, will make it cold.

ST. GEORGE:

If thou art a Turkish knight,  
Draw thy sword and let us fight.

(They fight at some length. At last the Turk  
falls. St. George looks down at his enemy.)

ST. GEORGE:

Now see you all what I have done.  
I've cut this Turk down like the evening sun.  
Is there any doctor can be found  
To cure this knight his deadly wound?

DOCTOR:

Here come I, a doctor;  
A ten-pound doctor.  
I've a phial in my pocket  
Called Hokum, Shokum and Alicampane;

I'll touch his eyes, nose, mouth and chin (does so),  
Say, "Rise, dead man," and he'll fight again.

(Doctor leans over his patient, administers his remedies, rolls the patient over, opens his mouth, etc. Turk groans, opens his eyes and finally gets up.)

ST. GEORGE:

Here am I, St. George, with shining armor bright;  
I am a famous champion, also a worthy knight.

Seven long years in a close cave I was kept,  
And out of that into a prison leapt.

From out of that, into a rock of stones,

And there I laid down my grievous bones.

Many a giant did I subdue, and ran this fiery  
dragon through.

I fought the man of Tillotree, and still will gain  
the victoree.

First then, I fought in France; secondly I fought  
in Spain;

Thirdly I came to Tenby, to fight the Turk again.

(Again they fight. Again the Turk is van-  
quished and falls.)

ST. GEORGE:

Again you see the Turk is downed.

Again the doctor must be found.

DOCTOR, interpolates:

Here I come to raise the Turk.

Watch the doctor at his work.

(Performs the miracle as before. Before, how-  
ever, the Turk regains consciousness, amidst his  
groans, he talks gibberish and then remains silent  
on the ground.)

DOCTOR, interpolates:

This Turk in Turkish now hath dreams;

Yon Necromancer could, it seems,

Interpret us what this man thinks

In something less than forty winks.



NECROMANCER (approaching and leaning over the Turk in a listening attitude), interpolates:

No language is to us unknown.  
The dream is clear, and shall be shown.  
The Turk doth future times foresee—  
A day when our St. George shall be  
The leader of a brave crusade  
Which hard shall press, with friendly aid,  
The Turk from lands he hath betrayed.  
St. George shall enter Bethlehem,  
And all his knights in battered mail  
Perceive anew their long lost Grail  
In sacred old Jerusalem.

LORD OF M.: Marvelous wonder. What times those would be.

(A moment's pause.)

(The Dragon, so far, has had no lines in the traditional play, merely following St. George about with his umbrella, which he uses to shield himself during the fight, weeps briny tears over the Turk and dances over his recovery.)

DOCTOR: Here comes our Turk back to life again.  
(Turk rises, cured.)

DRAGON:

Our guising's done, the story's ended;  
Our money box is recommended;  
Five or six shillings will do us no harm,  
Silver or copper, or gold if you can.  
And now our play is at an end.

After hearty applause the Mummers are served with bumpers, and pass to the audience amongst whom they go with their bowl for alms. It should be announced beforehand publicly that this collection is to be a real one, taken for the poor of the locality, or for such other worthy object as be decided upon. Mummers then take a place with the others on the main floor.



(If a Morris dance be prepared, the Morris-Men should enter at this point and proceed with the festivities.)

After the Mummers have finished their show, passed their bowls, gathered the alms and taken their station on the floor (during which the Minstrels play incidental music), the following action and dialogue take place:

If Simon be also a prestidigitator, then interpolate as follows:

MAN-AT-ARMS (to the Lord of Misrule): Simon has tricks, my Lord, as well as dolls. May we see them?

MISRULE: Simon, thou'rt not simple as thy looks. Can'st show us better tricks than my Jester here?

SIMON: A bag full of them, good my Lord, and good my fellows.

(Shows tricks, at the close of which he turns to the chief of the Waits.)

SIMON: Line us a tune, David. Simon is tired.

WAITS sing "Good King Wenceslaus."

The Waits then strike up "Good King Wenceslaus."

## GOOD KING WENCESLAUS\*

*(Traditional)*

Good King Wenceslaus looked out  
On the Feast of Stephen,  
When the snow lay round about,  
Deep and crisp and even.  
Brightly shone the moon that night,  
Though the frost was cruel,  
When a poor man came in sight  
Gathering winter fuel.

---

\*See appendix note on music.

"Hither, page, and stand by me,  
If thou know'st it, telling,  
Yonder peasant, who is he  
Where and what his dwelling."  
"Sire, he lives a good league hence,  
Underneath the mountain;  
Right against the forest fence,  
By St. Agnes' fountain."

"Bring me flesh and bring me wine;  
Bring me pine-logs, hither;  
Thou and I shall see him dine,  
When we bear them thither."  
Page and monarch, forth they went,  
Forth they went together;  
Through the rude wind's wild lament,  
And the bitter weather.

"Sire, the night is darker now,  
And the wind blows stronger;  
Fails my heart, I know not how,  
I can go no longer."  
"Mark my footsteps, my good page;  
Tread thou in them boldly;  
Thou shalt find the winter's rage  
Freeze thy blood less coldly."

In His Master's steps he trod,  
Where the snow lay dinted;  
Heat was in the very sod  
Which the Saint had printed.  
Therefore, Christian men, be sure,  
Wealth or rank possessing,  
Ye who now will bless the poor,  
Shall yourselves find blessing.

(During this the Page Norman has been making himself particularly obnoxious and tormenting and after the carol is ended he tickles Lady Evelyn with his feather, whereupon De Courcey catches and holds him, Lady Evelyn cuffing his ears amidst considerable racket. The jester thereupon laughs uproariously, attracting the attention of the Lord of Misrule.)

LORD OF M.: Jester, Jester, an' thy joke be seemly, tell it us that we may share it.

JESTER (cackling with mirth): 'Tis but a quiet joke, M'Lord, on a noisy night.

LORD OF M.: Not so quiet but that we shall hear it.

JESTER (still snickering):  
'Tis the night before Christmas,  
When all through the house (looks around),  
Not a creature is stirring (points at the active  
groups and laughs),  
Not even a mouse (still laughing).  
There's a quiet joke for you.

LORD OF MISRULE (laughing heartily): Even a mouse could scarce hear himself think.

TENANT FARMER: No more can *us* think for their squeekin' and scratching and gnawin' in the corn cribs and in the walls. My dame she cotched three the morn.

(Immediately appear, one at a time, from the left wing, and on the dais, the three Mice, *i. e.*, Brown Mouse, then the White Mouse, then the Grey Mouse. Each carries a large mouse made of grey stuff, by the tail.

BROWN MOUSE (singing the traditional roundel):\*

---

\*See appendix note on music.

Three blind Mice (waves stuffed mouse)  
Three blind Mice  
Three blind Mice

WHITE MOUSE:

See how they run  
See how they run  
See how they run

GREY MOUSE:

They all ran after the Farmer's Wife.  
She cut off their tails with the carving knife.  
Did ever you see such a thing in your life

ALL:

As THREE BLIND MICE?

(The first time these lines are sung singly and not as a round, each mouse stopping at the end of her three lines and stooping to lay her stuffed mouse on the floor. Unseen by the audience a black thread which has been fastened to the nose of each stuffed mouslet has been drawn after the singer and is held by an operator behind the flies. When the stuffed mice are placed on the floor of the dais it must be with their noses toward the entrance from which the characters came. (L) During the singing of the first lines the Farmer's Wife has slipped onto the dais from the side opposite the one from which the Mouse Girls appeared. (R) She passes in front of them as they stoop and starts to go off the way they came on, but utters a piercing scream, instantly rushing off stage, (L) followed by the effigies of mice, as the strings are pulled in. As the stuffed mice will probably roll over while being drawn off, they would better be made fat and round to begin with and their rolling cannot be seen in the rapid action.)

As the Farmer's Wife runs off (L) the round is repeated, this time *as a roundel*, the Farmer's Wife



returning immediately in triumph, waving the three tails (or duplicates) and the carving knife.

BROWN MOUSE sings:

Three blind Mice. See how they run. They all ran after, etc.  
 Three blind Mice. See how they run. She cut off their tails  
 Three blind Mice. See how they run. with the carving knife.  
 Did ever you see, etc.

WHITE MOUSE sings:

Three blind Mice. See how they run.  
 Three blind Mice. See how they run.  
 Three blind Mice. See how they run.

GREY MOUSE sings:

Three blind Mice.  
 Three blind Mice.  
 Three blind Mice.  
 (Finis.)

FARMER'S WIFE sings:

They all ran after this Farmer's Wife.  
 I cut off their tails with this carving knife  
 (brandishing).

Did you ever see such a thing in your life as

ALL FOUR:

Three blind mice.  
 (They retire to floor.)  
 (Applause by Duke, Duchess, King of Misrule,  
 etc.)

SIR HENRY BOLDMAN (advancing to the front of the dais): I am bidden by His Grace to say that, since it is his hospitable wish to spread joy and gladness, the Waits will sing for us such Christmas song as any one of you shall choose.

MONEYPENNY: We'd like right weel, Sir Henry, to hear "Silent Night, Holy Night."\*

---

\*See appendix note on music.

(Boldman nods to the Waits, who sing) :

Silent night, holy night,  
All is calm, all is bright,  
Round yon Virgin Mother and Child.  
Holy infant, so tender and mild,  
Sleep in heavenly peace,  
Sleep in heavenly peace.

Silent night, holy night,  
Shepherds quake at the sight.  
Glories stream from heaven afar ;  
Heavenly hosts sing Alleluia ;  
Christ, the Saviour, is born.

Silent night, holy night,  
Son of God, love's pure light,  
Radiant beams from Thy holy face,  
With the dawn of redeeming grace,  
Jesus, Lord, at Thy birth.

THE DUKE (advances, raising his hand to speak) : As is our yearly custom, we have bid you to our castle for our Christmas revels. As is our yearly custom, before we part we and our Duchess would see you face to face. It is our purpose, therefore, whilst the minstrelsy discourse sweet music, to have a word with each one present. Bring up your Yeomen, Cousin Henry, and you your Shepherds, Alfred Crook, and all the others gather round that we may wish you well.

(The dais is cleared, the Duke and Duchess and the others descending to the floor, where the various groups are brought up and their leaders chat a moment each with His Grace. If the lighting arrangements permit any method of light-screening the stage for the setting of the tableau, the curtain should not be dropped. Otherwise it must be lowered.

While the Duke and Duchess and the Lord of Misrule are passing into the audience and receiving the company in groups and delivering tokens to each for the members of their groups, the Waits sing, ending with the carol,

### HARK THE HERALD ANGELS SING\*

Hark the Herald Angels sing,  
Glory to the new-born King;  
Peace on earth and mercy mild,  
God and sinners reconciled.  
Joyful, all ye nations rise,  
Join the triumph of the skies;  
With th' angelic hosts proclaim  
Christ is born in Bethlehem.  
Hark the Herald Angels sing,  
Glory to the new-born King.

(During the carol "Hark the Herald Angels Sing" the lights are shifted and lowered and, if necessary, the curtains are partly drawn aside or raised (if they have been lowered), disclosing the tableau. Joseph and Mary should be costumed with the strictest regard to the color and traditional attitudes and resemblance. Raphael furnishes many suitable depictions. A soft light should be placed *in* the manger, invisible directly from any part of the audience, showing a halo which gives a refulgence on the faces of Joseph and Mary as they bend over the Babe.)

---

\*See appendix note on music.

## TABLEAU

	THE BABE IN THE	
JOSEPH	MANGER	MARY

After holding a sufficient time, lights are shifted to make tableau invisible, or curtain is dropped.  
Auditorium lights are raised.

WAITS ET OMNES sing:

## ADESTE FIDELES

Come hither, ye faithful, etc.

As the verse ends, the Duke and Duchess receive the parting obeisance of the leaders, the musicians, piano, horns, and everything, strike up

## THE BRITISH GRENADIER

or some other stirring old march, to which all pass out of the Great Hall, the Duke and Duchess and the Lord of Misrule with their trains leading.

FINIS



## CHARACTER NOTES ON THE PEOPLE

THE DUKE OF SOUTHUMBERLAND. The Duke is a rather quiet mannered and smiling chap—a bit condescending, but trying valiantly to overcome it. Not, however, displaying much animation. He chats with the castle guests and the Ladies-in-Waiting, evinces an interest in mild degree throughout, but shows genuine enthusiasm over the Boar's Head party.

THE DUCHESS. She is a gay but well-poised lady and enters into the fun of the evening with more zest than the Duke. She is, withal, stately and a Gran' Dame. Especially chatty with one of her Ladies-in-Waiting, and is mostly oblivious of the marked attentions of De Courcey to the Lady Evelyn, her daughter. Occasionally she prods the Duke to a greater display of animation.

THE LADY EVELYN. Accepts the devotion of De Courcey rather uncertainly—at times flirting openly with him and again repelling his advances with hauteur. She moves amongst the guests and does not hesitate to descend from the dais and mingle with the groups, always, however, with the air of condescension. This latter must not be overdone.

LORD HAROLD. Makes himself generally useful and agreeable to the guests, flirting with the younger ones, but, in contrast with De Courcey, he spreads his attentions, going down amongst the farmers and dairymaids on occasion to inquire as to their welfare.

JOHN, LORD DE COURCEY. His only thought is his deep but not too well received love for the Lady Evelyn, of which he cares not who knows. Occasionally comes to a realizing sense of his obligations

to the Duke and Duchess, chats with them a moment, but slips quickly away to his lady love.

NORMAN, THE PAGE. While Norman is a constant nuisance and tease, it must be remembered that a page is of noble birth and his jokes will be refined by a sense of fitness. He has little to do with the men's groups, but picks out the pretty girls and flirts with them in a boyish manner. This page, it will be found, will best be impersonated by a slender, vivacious girl.

THE JESTER. In the entry of the party of the Lord of Misrule, the Jester should precede his Lordship, backing before him and constantly bowing low in mock obeisance. Thereafter his constant business is that of cracking jokes with his neighbors and then falling into a sudden and deep gloom from which he is roused by one of the dromios, with whom he chums. He shows great interest in the wares of the Pedlar.

THE LORD OF MISRULE. A large man, full of mock dignity, but with spontaneous good cheer. Fond of good living, neither intemperate nor abstemious, and by no means unaware of his considerable, though temporary authority.

BOLDMAN. Sir Henry, it must be kept in mind, is not merely the head of the Yeoman's party as its commander, but, by right of birth, a man of blue blood and noble descent, and conducts himself as such. He moves about both on the dais and amongst the lesser peoples on the floor below.

THE PEDLAR. After approaching the Ducal party upon his entrance, the Pedlar passes from group to group, showing his wares and oggling the girls, to the immense annoyance of the other men. This part is one of sustained importance

and should be taken by someone capable not only of rendering the song acceptably, but of lively business for the whole remainder of the masque.

**SIMPLE SIMON.** After his show, Simple Simon may carry his dolls with him and show them to the members of the various groups. He must not, however, interfere with the general continuity of the action.

**YULE-CLOG PARTY, BOAR'S HEAD PARTY, MUMMERS, THREE MICE.** All of these, after finishing their various parts, take assigned places on the floor, along with the others, and are conducted as per directions for other groups.

**YEOMEN.** From amongst the Yeomen will be chosen those who are to bear in the Lord of Misrule. These will return to their places after discharging this duty.

**FORESTERS.** From amongst the Foresters must be chosen those who are to bring in the Yule-clog. After placing this on the fire, these likewise return to their party.

**HUNTSMEN.** From amongst these will be taken the huntsman who bears the knife with which he killed the boar, in the Boar's Head party. He likewise returns to his associates.

**DAIRYMAIDS.** If it be not desired that the singing shall be by male voices only, the group of Dairymaids should be so selected that they be mostly, if not all, singers familiar with the music of the carols as set to their traditional tunes. The Dairymaids, in this event, should be assigned a position next the dais, opposite the Waits, with the Minstrels (harp, viola, violins, lute etc.) conveniently placed.

**HERALD, TRUMPETER.** The Herald, it should be



kept in mind, is an *officer*, a man of at least gentle birth, if not noble. As a part of the picture, therefore, he does not mix on terms of intimacy with the Yeomen or Men-at-Arms, but, like Sir Henry Boldman, with his equals. The Trumpeter attends him as an orderly, walks behind him and comes up on his left.

MEN-AT-ARMS. Except where otherwise indicated, the Men-at-Arms are near the doors and pass at large through the assembly. They chum when at all, with the Yeomen, the Foresters and Huntsmen, rather than with the Farmers, Dairymen, etc. They are the first in the Great Hall, being discovered there when the doors are thrown open and they, alone, remain until the parties have all retired in the final march.

GROUP MOVEMENTS. The Groups must not be allowed to remain stagnant. At the time when Simple Simon is showing his puppets, they crowd around the cabinet. Visiting from group to group by individuals might be permitted, but only with the permission and approval of the group leader, who must be prepared to state at what cue they shall return. As the seating arrangements on the floor should be around the walls only, and in capacity to seat not more than half or a third of the members at a time, designated sittings should be occupied by various groups in turn for periods which will interfere neither with the continuity of the picture nor the action of the masque. Groups must vacate at a cue sufficiently in advance of the approach of another group, so that this shall seem unintentional. The presentation of the groups to the Ducal Party will be arranged by the Major-domo so as to avoid all confusion, as will the order of groups in the final grand march.



## NOTES ON TRADITIONAL MUSIC

As has been noted, the traditional settings should be used in every case where ascertainable. As it is not always easy to lay hands upon these, the following information will be found of service:

(1) In "A Christmas Carol Service," No. 1, published by Novello & Co., will be found the ancient settings for all of the following carols:

"God Rest Ye Merry, Gentlemen."

"The First Nowell."

"Good King Wenceslaus."

"Silent Night."

"Adeste Fideles."

(2) As no traditional setting to "Welcome Yule" can be found, a setting has been composed by the author of the book of the masque, in form befitting the other traditional carols, and may be had by addressing him, or by applying to French & Co.

(3) The "Song of the Pedlar" is, of course, the one of Autolycus in "Winter's Tale." A beautiful and suitable musical rendering easily adapted to one voice may be found in the Novello Part Song Book, as composed by C. Lee Williams.

(4) The "Boar's Head Song" here printed is the version used at Queen's College, Oxford. The music has been published many times, amongst others by Novello.

(5) "Three Blind Mice." This roundel is so familiar that it seems hardly worth referring to it. Lest, however, there be some to whom it is not a heritage, it may be said that it will be found in Novello's School Songs, Book 195, entitled "Grad-

uated Rounds." Of these the "Three Blind Mice" is No. 24.

(6) "Hark the Herald Angels Sing." Nearly any Children's Hymnal. Also Novello's Christmas Carol Book, No. 5.

(7) Another good set containing several of the carols here referred to is The Community Book, Novello.

## HINTS ON COSTUMES

The selection of the groups and their designations will of necessity depend greatly upon the costumes available from the nearest source, and this question should be considered well in advance. This will also govern to some extent the epoch set for the staging of the play. It could, however, be considered as taking place within the Tudor period from the time of Henry the Seventh to the end of the reign of Elizabeth, bearing in mind that during most of these reigns the hair was not powdered. The tenantry wore clothes of much the same cut as their lords, but simpler and of cheap material. Men wore trunks or loose trousers, long hose and plain jerkin or doublet. The time was one of extravagance in fashion and the additions one may make in the way of ribbons, bows, sewn pearls, cuts, slashes and puffs are almost without number.

The distinguished mark of the times was the ruff, made of Holland lace, linen or cambric and of great variety, and ruffs, easily made, should be worn by the women of the court party. Beards and moustaches were general at the period. The older and more sedate men wore long gowns with hanging sleeves. Shoes were shaped to the foot and made of various leathers or stuffs, sometimes decorated with rows of ribbands or buckles. Some were cross-gartered like Malvolio and some wore long boots.

AUTHORITIES TO BE CONSULTED: Calthorp's "English Costumes"; H. A. Dillon, "Fairholt's Costume in England"; Ashdown, "British Costume During the Nineteen Centuries"; George Clinch, "English Costume"; Chambers' "Book of Days."

## PLAYS WHICH FURNISH SUITABLE COSTUMES:

"As You Like It."

"Winter's Tale."

"Merry Wives of  
Windsor."

"Patience."

"Lohengrin."

"Princess Ida."

"Twelfth Night."

"All's Well That Ends  
Well."

"Iolanthe."

"Yeomen of the Guard."

"Robin Hood."

"Flying Dutchman."



## SPECIFIC COSTUMES\*

(Pages mentioned refer to Calthorp)

THE DUKE OF SOUTHUMBERLAND: Embroidered shirt, light-colored satin, and, though little of it shows, enough is visible to expose the cord fastenings, by which it is tied at the neck. The outer cloak, the jacket or tunic, nether hose and cap, all of rich cloth decorated or slashed with colored velvet. Plume to cap and lavish use of jewels. See Holbein's portraits of Henry VIII and Calthorp, page 250.

DUCHESS. Wears dress with a high collar, close-fitting sleeves, ruffles at wrists, frill ruff, bodice cut low and square. Jeweled head dress and necklace. Calthorp, page 314.

COURT LADIES. Same as Duchess, but less elaborate. Consult costumer as to costumes in "Twelfth Night," "All's Well" and "As You Like It." Calthorp, pages 290, 266, 239.

COURT GENTLEMEN. Same as Duke, but less elaborate. See men's costumes in "Twelfth Night," "All's Well That Ends Well" and "As You Like It." Calthorp, pages 257, 298, 286.

MEN-AT-ARMS. Costumed as in "Yeomen of the Guard" "All's Well" or "As You Like It."

DANCERS OF THE CASTLE PARTY. Black and white, pannier skirts and slashed sleeves. See Calthorp, page 424.

MALE ATTENDANTS. Regulation costume as in "Twelfth Night," etc., and see Calthorp, page 252.

---

\*The author wishes to acknowledge the invaluable assistance rendered by Mr. J. B. Seymour in the preparation of this list.

FEMALE ATTENDANTS. Costumed as in "Twelfth Night." Calthorp, page 309.

JESTER. Costume of Jester as in "All's Well" or "As You Like It." Calthorp, page 185. See "Comedy of Errors."

HERALD. Regulation costume of the period as in Shakespeare's historical plays. Wears a tabard, narrow ruff, slashed jerkin, knee breeches tied with ribbons at knee, long stockings, shoes with buckles, sword and dagger.

TRUMPETER. Calthorp, page 112, and historical plays.

MAJORDOMO. Malvolio's costume in "Twelfth Night," "All's Well." Calthorp, page 301.

HOUSEKEEPER. As a castle attendant, with bunch of keys.

PAGE. Costumed as in historical plays. See Calthorp, page 162.

PEDLAR. Tatters and ribbons, as in "Winter's Tale." Gypsy costume in "Yeoman of the Guard" should do.

SIMPLE SIMON. Mountebank's costume. Calthorp, page 200.

CHIEF STEWARD. Dignified and rich costume of the period, with heavy neck chain for keys, etc.

COOKS. Suitable to the office.

CANDLE BEARERS. Short tights and slashed hose. Large candlesticks with processional candles.

DROMIOS. Calthorp, page 110.

PAGES, LESSER. Pages to the Duchess, Calthorp, page 198. Pages to Misrule, Calthorp, page 223.

FARMER'S WIFE. Coif, long skirts and plain bodice. Calthorp, page 119.

THREE MICE. A white, a grey and a brown slip to go over whatever costume they wear in the groups.

LORD OF MISRULE. Wears slashed puff-sleeves, jerkin, ruff, huge sash, tights, swashbuckler boots, cone-shaped hat with a huge feather. Whole costume very elaborate and rich. Carries a fool's bauble. Calthorp, page 128, would be suitable.

MUMMERS. It would be suitable to dress the Mummers in home-made costumes, ridiculous and comic, since this would follow the actual custom of the period.

FATHER CHRISTMAS. As the familiar Santa Claus. Bearing holly bough, wassail bowl with holly crown, long red cloak and shirt spotted with ermine and wearing long wig and great beard, white, of course.

ST. GEORGE. With lance and armor, astride a mock horse.

TURK. Turban with crescent, simitar and flowing gown.

DRAGON. With dragon's head and body, or dragon's head and wrapped in green.

DOCTOR. In black knee breeches and cap. Latter preferably Phrigian. Red mantle, black stockings and shoes with buckles. Carries a huge pill box.

NECROMANCER. Wears a cornucopia hat and

long black gown figured with geometrical and mystic devices, including the svastika and the pentacle.

WAITS. Clothed in blue outer cloaks with large brass buttons, carrying iron candle lanterns or torches. Calthorp, page 274.

MINSTRELS. "Twelfth Night."

YEOMEN. Ruffs, fairly close-fitting knee breeches, tightly fitted tunic, buttoned up front; stockings, buckled shoes, a loose, open cloak with turned-down collar. Tunic belted with a clasp. Calthorp, page 278.

SHEPHERDS. "Winter's Tale." Short coat, loose short trousers, sandals. Carry crooks and wear round leather or cloth hats. Calthorp, page 76.

SHEPHERDESSES. "Iolanthe" or "Winter's Tale." Fancy bodice, short pannier skirt. Carry crooks. Calthorpe, page 424.

FORESTERS. Lincoln green. Carry bows. Costumed as in "Robin Hood" or "As You Like It." Calthorp, page 331.

HUNTSMEN. Russet. Carry horns. Dress similar in nature to Foresters. Calthorp, page 56.

SPINNERS. Long skirts and carry distaffs. Regulation costume in "Flying Dutchman." Calthorp, page 265.

LACE MAKERS. Long skirts, fancy bodices. Calthorp, page 8.

WEAVERS. Similar to Lace Makers, but of different colors. Calthorp, page 281.

NEEDLEWOMEN. See above.

DAIRY MAIDS. Costumes as in Patience would



do. Like Shepherdesses in general make-up. Carry milk pails.

FARMER TENANTS. Smock costumes as in Calthorp, page 149.

FARMERS' WIVES. Less dressy costume than the Dairy Maids, but similar. Need not be uniform. Calthorp, page 312.

FARMERS' CHILDREN. Modified form of costumes of their parents.

GOLDSMITHS. Long cloak with rich brass chain. Calthorp, page 216.

OTHER GROUPS. The choice of other groups, if the number to participate necessitate these, would be largely influenced by an inventory of the costume stock available.





LIBRARY OF CONGRESS



0 034 076 587 4